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# AMERICAN ART NEWS.

Successor to HYDE'S WEEKLY ART NEWS.

Vol. III. No. 63.

NEW YORK, JANUARY 21st, 1905.

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## EXHIBITIONS.

**American Art Galleries.**—Art treasures of Thomas E. Waggaman, January 21-25.  
**Astor Library Building.**—Russian and Japanese caricatures.  
**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.  
**Brandus Galleries.**—Portrait and figure works by early French Masters.  
**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.  
**Durand-Ruel Galleries.**—Monet's Thames series.  
**Duveen Galleries.**—Works of art.  
**E. Gimpel and Wildenstein Galleries.**—High class old paintings.  
**Ehrich Galleries.**—Early classic landscapes.  
**Fifth Avenue Art Galleries.**—Persian Art Exhibit from St. Louis Exposition.  
**Fishel, Adler and Schwartz Galleries.**—Portraits by Wilhelm Funk.  
**Knickerbocker Art Galleries.**—Antique and modern furniture.  
**Knoedler Galleries.**—Lost Wax Bronzes by Frederic Remington.  
**Lanthier's Old Curiosity Shop.**—Special view of fine old portraits.  
**Lenox Library Building.**—Bracquemond etchings.  
**Metropolitan Museum of Art.**—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.  
**Oehme Galleries.**—Paintings and water colors.  
**Pratt Institute (Brooklyn).**—Paintings and water colors.  
**Wunderlich Galleries.**—Etchings and line engravings after Claude Lorraine by Wollet, Vivares and others.

## SALES.

**American Art Galleries.**—Waggaman pictures, Mendelssohn Hall, Friday evening, January 27. Art objects at Galleries, afternoons, January 25, 26, 27, 28, to February 3.  
**Fifth Avenue Art Galleries.**—Persian antique art objects from St. Louis, January 23-28, afternoons.

With a press view to-day and a reception this evening, the Pennsylvania Academy of Fine Arts will inaugurate its one hundredth annual exhibition in the old Academy building in Philadelphia. The press view will be an artistic, and the reception an artistic and social event, and many New York art critics and lovers will journey to Philadelphia to be present.

At to-night's reception the ladies who will welcome the guests will be lineal descendants of the founders of the institution. A notice of the display, which is said to be worthy of the event, will appear in next week's issue.

Following the sale of the Minor and McIlhenney pictures at the American Art Galleries, No. 6 East 23rd Street, on Tuesday and Wednesday evenings last, and which were fairly successful, there was placed on view there yesterday the art treasures collected by Mr. Thomas E. Waggaman, of Washington, D. C.—too late for extended notice in this issue. The pictures will be sold by Mr. Thomas E. Kirby at Mendelssohn Hall on Friday evening next, January 27, and the art objects will be disposed of at the galleries, also by Mr. Kirby, on successive

afternoons, beginning Wednesday next, January 25, until and through February 2.

A large and perfectly appointed building devoted to science—especially chemistry—and technology, now in progress of completion on Grand Avenue, Brooklyn, directly opposite the main building, is about to be added to the Pratt Institute group. There are now 3,000 pupils



In Centenary Exhibition Penna Academy.

LADY IAN HAMILTON  
By John S. Sargent

at the Institute representing all parts of the country, good evidence of the wise and generous course the Institute has maintained since its initiation less than twenty years ago, with twelve pupils under Prof. Perry's sole instruction.

Here is a new field for artists. According to a Paris writer the "picture train" is here to stay. Some time ago the Paris-Mediterranée Co. placed upon some of its cars pictures of animals and birds. These were painted on the doors of compartments so that the occupants might easily remember when descending for a moment the compartment they had occupied.

The Western of France Railroad Company has taken advantage of the result of this experiment and has placed "picture trains" in its service.

At the joint meeting of the Board of Directors and the Advisory Committee of the New York School of Applied Design for Women, held in the new library of the school January 12, 1905, the following officers were elected for the ensuing year:

Pres., Mr. Henry B. Wilson; 1st Vice-Pres., Mr. Charles G. Emery; 2nd Vice-Pres., Dr. Alexander C. Humphreys; Superintendent, Miss Ellen J. Pond; Secre-

In 1864 Mr. Gifford opened a studio in Boston, but two years later removed to New York. He was made an associate of the National Academy in 1867, and an academician eleven years later. He painted much in Oregon and California in 1869, and the following years went to Europe, where he continued his pursuit of subjects, successively in England, France, Spain and Italy, subsequently extending his tour to Morocco and Egypt. Mr. Gifford had a marked fondness for Oriental subjects, and in 1874 visited Algiers and the Great Desert.

It was his vivid portrayals of Oriental life and scenes as well as New England subjects that earned for Mr. Gifford many years ago a place among the leading artists of America. He was a medal winner at the Centennial Exposition in Philadelphia in 1876, and also at the International Exposition at Paris in 1889. In 1893 he was made a member of the Jury of Awards of the Chicago Exposition.

Among the organizations to which Mr. Gifford belonged were the National Academy of Design, the Century Association, Metropolitan Museum of Art, Society of American Artists, and others.

The present loan exhibition of portraits at the Art Institute of Chicago, which will close to-morrow, has been, in some ways, the most important ever held in the West. The galleries themselves are the best public ones in the country, and the collection has plenty of room, one hundred and sixty pictures occupying five ample galleries, so that overcrowding is avoided. The paintings were gathered both from private owners and public collections. The Cincinnati, Indianapolis and Philadelphia Art Museums are contributors.

Of American artists there are five Sargents, two Whistlers, six Zorns, two Beaux's, five Vonnohs, eleven Chases, five Melchers, and examples of Alexander, Henri, Wiles, Freer, etc. There are six Lenbachs, three Cabanels and examples of Madrazo, Chartran, Ferraris, Boldini, Fantin-Latour, Carolus Duran and Benjamin-Constant.

Of the older painters Van Dyck, Frans Hals, Bol, Mignard, Reynolds, Raeburn, Stuart, Trumbull and Sully are all represented. Many notable subjects are Pierpont Morgan, J. J. Hill, Paul Morton, J. D. Rockefeller, Von Holst, Carlyle, Rodin, Rosa Bonheur, Washington, Dolly Madison, Julia Marlowe, Mrs. Gilbert, Fanny Kemble and Maxine Elliott. Something less than half the works are from Chicago and vicinity, the rest from New York and other cities.

The Society of Western Artists Exhibition is hung in the Museum Galleries at St. Louis. In spite of the fact that the exhibition began before the close of the World's Fair, there is a better average than has been shown before.

The Royal Imperial Commissioner for Japan to the World's Fair has asked for representative work from all departments of the School. These studies are to be hung in the Tokio Technological College, of which Mr. Tegima is Director. In exchange the Commissioner has selected certain valuable objects from the various sections of the Japanese exhibition which he has presented to the School and Museum in the name of the Japanese Government.

A rare and valuable collection of baskets by the Aleutian Islanders is on exhibition in the galleries. It is hoped to make this collection permanent.

tary, Miss Helen Loomis; Treasurer, Mr. Frank Tilford; Asst. Treasurer, Mr. John Cleary. Mrs. Frederick W. Vanderbilt and Mr. Frank R. Lawrence were added to the list of Directors.

The report of the Advisory Committee showed the amount raised through their efforts and personal donation during the past thirteen years to be \$15,407.50—this being the first recognition of the work of the Advisory Committee during that time.

Robert Swain Gifford, who was one of the best-known landscape painters in this country, died Sunday at his home, 152 West Fifty-seventh Street. He was born on Naushon Island, Mass., sixty-five years ago, and received his education in the public schools of New Bedford.

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The adoption of the report of the Subcommittee of the Fine Arts Federation of New York, appointed to suggest a plan for the uniting of all the art societies of the Metropolis, in the erection of a central art building and galleries, by a meeting of the main body last week, was an event of so much importance to American Art that we publish the full text of the report as a supplement to this week's issue.

Comparatively little or no notice was made of this most important forward step in the dailies, and yet nothing has been done of recent years so significant and so important in its bearing on the future of American Art.

The adoption of this report means the final getting together at no distant day of the leading artists, sculptors and architects, who make up the art societies of influence and importance in New York, the building of great galleries in a central location, and the holding of an annual American Salon, that shall be such in fact as well as in name. The attention of our readers is also called to the interview with Mr. Carroll Beckwith, which also appears in the supplement.

In the death of R. Swain Gifford, American Art has lost one of its strongest and best exemplars. A sincere and forceful painter, Gifford has for a quarter of a century past enjoyed the appreciation of the best judges and collectors of American landscapes. There was something of the strong fresh air of the Naushon and Nonquitt marshes and dunes, which were his birthplace, and which he painted with such love and fidelity, in the man. His canvases will live and grow in value with the passing years.

The January exhibition at the Union League Club last week was one of American pictures and struck no distinctive note. There were some good examples, especially landscapes by Ben Foster, Geo. H. Bogert, Birge Harrison, Howard Russell Butler, Walter L. Palmer, A. L. Groll, Carleton Wiggins and Jules Turcas, figure works by Carroll Beckwith, G. R. Barse, Jr., E. L. Henry, Charles C. Curran, Stanley Middleton, and Irving R. Wiles, and a full-length standing portrait of President McKinley by A. A. Anderson.

## ART DISPLAYS OF WEEK.

At the Noe Galleries, there is now a group of some six or eight pictures by the late Alberto Pasini, the brilliant colorist and painter of the Orient. The center panel of the little group, which includes a Moorish gateway, rich and glowing in color, a landscape, pearly and luminous, and a Moorish courtyard, which is a masterpiece of composition and color, will delight all art lovers.

At the Clausen Galleries, two exhibitions now in progress, one of eighty landscapes in water color by the Japanese artist Hiroshi Yoshida and his sister Miss Fuji Yoshida, and another of nineteen landscapes by Frank A. Bicknell, will continue until January 28. The two young Japanese artists, who have been influenced by modern European and American landscape painters, show nice feeling for nature and much refinement in their work. Mr. Yoshida is a tonalist and his landscapes are pitched in a low color key. His sister is more of a colorist and some of her landscapes are really very beautiful in color.

Mr. Bicknell's landscapes, chiefly painted in France and Holland, have good light, atmosphere and sentiment, but are thinly painted, and lack the vigor of the marine work, through and by which he is better known.

The exhibition of twenty-five oils, together with a group of water colors and pastels, by Child Hassam, at the Montross Galleries, No. 372 Fifth Avenue, continues there. The display is a most interesting one, and gives an excellent idea of the range and variety of the artist's work. The painter is an impressionist, and he has studied Monet and other artists of the Giverny school to good purpose. At the same time his work does not lack originality. His landscapes are full of air and light, and have much vitality. His landscapes and interiors with figures are decorative, albeit his nudes are stiffly posed. In his pastel work, Mr. Hassam is at his best. Perhaps the best of his oils are his "Union Square," "Through the Trees—June," and "On October Morning—The Sinking Moon."

"The Woman's Art Club of New York" opened a free exhibition of paintings and drawings at St. Mark's Club Room, 234 E. 11th Street, on Thursday Jan. 19, which will continue to Wednesday next. On the opening night there was an informal reception by the members of the Club, and a short talk by Miss Coles.

The January exhibition of the Union League Club last week was made up of twenty-seven landscapes and figures by American artists. Prominently displayed was A. A. Anderson's portrait of William McKinley; there were two charming landscapes by G. H. Bogert, two by Ben Foster, delightful in coloring; a head by Irving Wiles, and Watrous' "The Melomaniacs." The display, while interesting, was hardly up to the high standard set by the Club in its past exhibitions.

The works of Julius Rolshoven, of Detroit, have been exhibited at the Art Institute of Chicago since January 14 and will continue there through January 19.

The Rosenthal collection of rare prints of eminent jurists and statesmen will be on exhibition at Thurber's Galleries, Chicago, next week.

Mrs. Alice Preble Tucker de Haas, widow of the marine painter M. F. H. de Haas, held an exhibition this week at her studio, No. 60 West 10th Street, of recent water colors painted on the Maine and Massachusetts coasts last summer, and also of some miniatures.

Edouard E. Kaufer, the Viennese portrait painter, held an exhibition of recent miniatures in his studio at the Bryant Park Building the past week.

At her studio, Miss Marie L. Nordlinger has on exhibition and for sale the unique private collection of Japanese color prints and illustrated books formed by the late S. Bing, of Paris, the well-known Oriental art connoisseur.

The sculptural work of Meta Vaux Watn will continue on view at the School of Industrial Art, Broad and Pine Streets, Philadelphia, until Feb. 4 every day except Sunday from noon until 5 o'clock.

Richard H. Richardson, in his studio at 222 East 23rd Street, is showing some interesting theatrical posters and portraits of actresses. A particularly effective one is a charcoal drawing of the late Mrs. Gilbert, which was drawn for the Dramatic Mirror at the time of her death. There are also many book covers of original and quaint design.

The Art Craft Institute has moved into new and well appointed quarters in the new Republic building, corner of State and Adams, Chicago.

The Ceramic decorators of Chicago are mourning one of their most valued members, Mrs. Anna Armstrong Green, whose death occurred recently. Mrs. Green was one of the first to make her designs for china from her original water color paintings. She will be greatly missed in art circles.

Walter Satterlee has now, and will have for the next few weeks, a fine example of Turner on view at his studio, 96 Fifth Avenue. It represents Nelson's funeral barge leaving Greenwich Hospital, while the accompanying fleet discharge salvos, the smoke of which blends with the mist and clouds in true Turner manner. The canvas was shown at the recent Yorkshire Exhibition in England.

Muller-Ury, the portrait painter, works in his attractive studio at the Sherwood, surrounded by a host of beautiful things. In addition to rare draperies, furniture hangings, and bric-a-brac, a number of fine copies of old masters by the artist hang on his walls, also studies of some of his portraits. A fine head of Cardinal Satolli, a study of Mrs. Theodore Havemeyer, two landscape studies, one "The Temple of Venus," represent what might be called his diversion, since his regular work leaves him little time to paint landscapes, of which he is fond.

A fine copy of a beautiful Corot owned by J. J. Hill, was made with the owner's permission, when Muller-Ury was engaged upon his portrait. This, and the recently finished portrait of Pierpont Morgan, have been sent to the Chicago portrait show. The artist had a busy summer. He had frequent sittings from Mr. Morgan, went to Esopus to paint Judge Parker, to Southampton, where he completed a portrait of Mrs. C. R. Hudson, to Newport for more orders and had only a brief vacation in Maine. He is at present completing a portrait of Commodore Elbridge Gerry, for the New York Yacht Club. A Madonna and Child which he has never had time to finish await their turn. Mr. Muller-Ury will shortly remove to the new studio building now nearly ready for occupancy on West Sixty-seventh Street.

## IN THE ART SCHOOLS.

The members of the Art Students' League are arranging for a talk to be given by some prominent man at each of the monthly business meetings. John W. Alexander has consented to speak at the next meeting on February 8.

A water color class to work from still life and the costume model under Henry B. Snell, is in process of formation at the Art Students' League.

Mrs. Fanny Rowell, whose studio is in the Manhattan Building, corner 15th Street and Fifth Avenue, is at home to her friends on Mondays. Mrs. Rowell spent the summer in Provincetown and shows many interesting water colors done while there.

At the third of his series of lectures last Tuesday evening, Prof. Walter Scott Perry talked of the Alhambra.

The exhibition of sketches by pupils of the Cape Cod School of Art, recently held at 15 MacDougal Alley, attracted much attention and was favorably criticized. This, the school's seventh year, has been most successful.

Charles W. Hawthorne, the instructor and originator of the school, showed some of his own characteristic paintings of Portuguese boys and fishermen, which were painted last summer in Provincetown, where the school is located and which is one of the most picturesque fishing villages on the coast. Mrs. Hawthorne also exhibited several admirable water colors, one of them the "Reflections along the water front."

Among the students whose work received special mention were the following: Mrs. Jordan Adelaide Hunt, Caroline Morgan, Mrs. Peabody, Mrs. Virginia Sangree, Josephine Green, Virginia Wood, Oliver Chaffee and Melvin Bassett.

In conjunction with the school is Mrs. Hawthorne's water color class, in which there was some interesting work done by Lucy Rice, Alice Barber, Rita Chalon and Grace Powell.

Clarence Underwood, the illustrator, is at present busy on illustrations for Agnes and Egerton Castle's new novel, "Rose of the World," now running in The Saturday Evening Post.

Seymour Bloodgood and Christian Meyer, who occupy the same studio at No. 96 Fifth Avenue, have some interesting studies, the result of three years spent together in Europe, of bits of Switzerland, Holland, the Tyrol, and the Italian lakes. Bloodgood has just finished a painting of the Yellowstone River for the one hundredth anniversary exhibition of the Philadelphia Academy of Fine Arts, and a view of the Villa Carlotta, Lake Como. Among some sketches of the Rhine, is one of Rhineland Point, an old ruin owned by the Rhinelanders of this city. A part of the ruin has been made habitable, and is occupied for some six weeks every summer by the family. Christian Meyer has recently finished a painting of picturesque Brent Lake, near Scroon Lake, and a bit of Cornish landscape.

George Wright has finished a series of drawings to illustrate a story by F. Hopkinson Smith, which will shortly appear in Scribner's Magazine.

Seymour Thomas, who occupies a studio in the Broadway Arcade, has recently been made Chevalier of the Legion of Honor for his several portraits of prominent New Yorkers.



## A UNITED FINE ARTS BUILDING.

The Fine Arts Federation is composed of delegates from the thirteen different Art organizations in New York City. This society holds regular meetings and discusses all questions of importance in the Art world, and any separate business which any of the societies wish to bring before the representation of all the organizations.

Two years ago the desire was expressed in the Federation that a United Fine Arts Building should be constructed in a central location in New York City, where a large exhibition of American Art products of every branch, paintings in oil and water colors, sculpture, architecture and industrial art, might be held for a lengthened period each year, and so bring before our public in a dignified and impressive manner the Art achievement of our present time.

This met with general approval in the Federation and the result was the following resolutions:

1. That the committee be called "The Committee for a United Fine Arts Exhibition Building."

2. That this building should be a home for contemporaneous art in New York City and that it should be so planned and administered as to attract and instruct all classes, whether professional or non-professional.

3. That this building should be of a monumental character, and that no commercial considerations, such as the renting of any portion thereof for business purposes should be entertained.

4. That it should contain adequate galleries for exhibitions of contemporaneous art, of a character more important than can now be held in any building at present available, and that it should include every facility for the centralization of the interests and activities of the Art Societies of this city.

5. That it is the sense of this Committee that, to be suitable for its purposes, the site of this building should be in the Borough of Manhattan, above Fourteenth Street, and as near the center of the city as possible; and that it should face upon some great thoroughfare or upon an open square.

6. That the site required for this building should contain about forty thousand square feet.

7. That it is the sense of the Committee that the cost of such building as is required, exclusive of site, would be at least one million five hundred thousand dollars.

8. That the administration of the building should be vested in an incorporated society with a board of trustees, to be formed as soon as occasion may require.

9. That proper legislation should be obtained to secure exemption from taxation; and that some reasonable guarantee should be provided toward the maintenance of the property either by endowment or by municipal appropriation.

These resolutions were referred to a committee of thirty-three, consisting of three members from each of the following societies: National Academy of Design, New York Chapter American Institute of Architects, American Water Color Society, Society of American Artists, Architectural League of New York, American Fine Arts Society, Municipal Art Society, Society of Beaux Arts Architects, National Sculpture Society, National Society of Mural Painters, and the New York Water Color Club.

This Committee held frequent meetings in 1902, and finally referred the matter to a Committee of Eleven, composed of one delegate from each of the above mentioned societies, who discussed ways and means, and general plan for the union of all the societies in one struc-

ture. This plan was referred to a Committee of Three, consisting of Carroll Beckwith, Chairman; Howard Russell Butler and Grosvenor Atterbury, two painters and one architect.

The following report is the result of their labors, and was formally approved at a special meeting of the Federation held January 9th last in the Fine Arts Building.

## INCORPORATION AND ADMINISTRATION.

1. In view of the fact that the National Academy of Design and the American Fine Arts Society are possessed of means

might be in the hands of a Committee composed of the delegates from the various exhibiting societies (each in charge of its own division) all matters of administration and control of the property should be in the hands of the Board of Control of the Central Society.

## "B." SUPPORT.

1. It is the belief of your Committee that the funds required for the land and for the erection of the necessary buildings thereon would be forthcoming either from the munificence of the city, or sub-

4. A Fellowship Fund: The Fellowships at present existing in the societies to be renewed and the obligations for tickets and invitations assumed by the Central Society, an effort being made to greatly enlarge the number of subscribers, the interest on new subscriptions being applied to the general maintenance fund.

## "C." FUNCTIONS OF THE BUILDING.

1. Your Committee recommends that there shall be a general annual exhibition held in this United Fine Arts Building each year, say from January to April at which all branches of the Fine Arts shall be represented and in which all the exhibiting societies shall freely co-operate, and that instead of dividing the gate receipts they shall be held by the Central Society, in lieu of rental for the spaces occupied by the several exhibiting societies.

2. While the chief functions of the building shall be found in this United Exhibition, your Committee recommends that its uses be extended by the provision of quarters for the various art societies wishing to domicile in the building and by the provision of amphitheatres for lectures and general art meetings, together with rooms for an art and print library, for the Art Commission of the City of New York, The Fine Arts Federation, The Municipal Art Society and any other organization for Art purposes, approved by the Central Society.

3. Furthermore, while not prepared at present to recommend it, your Committee desires to have considered the addition of the more purely educational function by the erection of an art school building to adjoin, but be separated from, the Exhibition building, provided that additional land and funds for this purpose can be obtained.

2. General Plan. Your Committee recommends that the general form and arrangement of the building, which, of course, while depending directly upon the shape and size of the plot available, should consist in a series of galleries in two or more stories, surrounding a large central court, roofed with glass, laid out in patterns for statuary and other exhibits, after the character of the Palais De L'Industrie recently removed from the Champs Elysees in Paris, the upper tier of the surrounding galleries to have ample sky-lights, while those below should be well lighted from the sides, and be suitable for either exhibitions or permanent quarters of the constituent societies. The contiguous school building, if the grounds and funds for such structure should be available, might contain besides the class rooms, the amphitheatre for lectures and general art meetings, and the rooms for the various other functions above mentioned and a hall for the permanent exhibition of sculpture, serving as an entrance way to the galleries. There should also be in this building large delivery rooms for sculpture and painting on the level of the floor of the central court.

Mr. Carroll Beckwith, in an interview with an "Art News" representative, said: "The moment in every way seems propitious for the launching of the admirable scheme, which has been fathered by the Federation."

"The division of interests and the scattered activities among our Art societies have for a long time worked against the interests of the individual artist, and kept our public ignorant of the importance and quality of our Art work. Through the Federation, we present now a united front, and can go to our City authorities and the wealthy and generous-minded citizens, with a plan, showing that we are ready to work in harmony, and that there is practically a union in our purposes and aims."



One of Waggaman Collection's Gems at The American Art Galleries  
"AFTER THE BALL"  
By Doucet

largely in excess of any of the other societies this Committee finds that in any enterprise for the erection and administration of a United Fine Arts Building the initiative and responsibility would have to be assumed by these two societies.

2. That to this end there should be formed by them a stock corporation to which these two societies should contribute an equal amount of funds, and upon whose Board of Control they shall be equally represented. The name of this central body or organization being assumed for the purpose of this report to be "The Central Society."

3. The funds contributed by the National Academy of Design and the American Fine Arts Society to the Central Society should be exchanged for the stock of the Central Society and the combined funds to be used as an endowment to assist in the maintenance of the institution as hereinafter described.

## ADMINISTRATION.

1. While all matters relating to exhi-

scribed by a group of public-spirited citizens or as a gift of a single individual. In any event, however, your Committee feels that it will be necessary, as well as wise that the cost of maintenance be borne by the Art Societies themselves, in the manner herein outlined.

(a) That the main source of income for this purpose be obtained from the endowment fund, to be furnished equally as described above, by the National Academy of Design and the American Fine Arts Society.

(b) That additional sources of revenue be obtained from:

1. Gate receipts of a General Annual Exhibition hereinafter described.

2. Rentals to be paid by outside parties for the use of the building for exhibitions, entertainments, concerts or other functions to which the building is adapted and which may properly be permitted.

3. Rentals for permanent quarters of the co-operating societies desiring a domicile in the structure.

This is a most happy state of affairs and probably never before existed here. It is therefore important that, if possible, the societies should be bound together, by the realization of this plan, before dissensions can crop in and we again find ourselves divided. Of course the money which the plan proposes shall come from the Academy of Design and Fine Arts societies, will not be used in the building, but will be invested so as to produce a revenue, which together with gate receipts will assume the maintenance of the structure, and the carrying on of the regular exhibitions.

The two or three millions, which will be required to obtain land and build a proper Art Palace, will as is stated, have to be obtained outside of our own profession. It is hoped that there are public-spirited men of wealth, who would be willing to contribute to such a project. I believe that in view of the free exhibitions on Sundays and perhaps one other day of the week, municipal co-operation could be obtained to the extent of perhaps furnishing a site. I understand that more small parks are to be created. Why, in the condemnation proceedings, should the city not take into consideration the location of a building of this character, which would be certainly as useful and probably more ornamental than either the Metropolitan Museum or the Museum of Natural History.

A three months' exhibition of these United Societies would prompt every artist to send his best product and make a very imposing collection. Add to this the industrial arts of design, exhibits of jewelry, bindings, textiles and furniture, and one can readily imagine an exhibition that would rival the Champs Elysees. The above report has now been given to a Committee of Reference, composed of one delegate selected by each society. It is hoped that the societies will select men of importance, probably their presidents, who will take the matter up for further development."

The interest awakened by the Department of Art at the World's Fair is felt in the increased attendance both in the St. Louis Art School and in the Museum.

The Rev. Alfred Duane Pell, of New York, has presented an interesting and valuable collection of porcelain to the Museum. It comprises rare pieces of Sevres, Old Vienna and Oriental ware, and has a certain historical significance in that each piece has come from some famous collection abroad.

A special jury of art experts has awarded a grand prize for the exhibit of ancient art made by the H. E. Ben-guiat Fine Art Museum collection, exhibited in the Department of Anthropology at St. Louis.

The interesting exhibition of pictures on silk by members of the Japanese Art Academy, now on in the galleries of the National Arts Club, will continue there until January 21. A display of the work of the Lyme group of painters will open there on January 25.

Berlin's most famous painter, Professor Adolph von Menzel, has just celebrated his eighty-ninth birthday.

Emperor William, who is a great admirer of the artist, and who made him a Knight of the Black Eagle several years ago, sent his chief marshal with a present. Professor von Menzel represented Germany at the St. Louis Exhibition.

W. Granville Smith is represented at the present Academy by two pictures, *The Workers*, and *The Dock*.

EDITOR AMERICAN ART NEWS:

To make your interesting and indispensable paper as comprehensive as its title, news from various portions of the country concerning art and art workers in those sections might contribute to this end, and as Indiana has a number of well-known artists resident within the State, some information relative to them may be of interest.

Indiana artists were well represented at St. Louis, both in the Fine Arts Building and the State building. Some very representative examples were hung in the latter, although these were excruciatingly framed—under protest from the artists—to conform to some marvelous scheme of internal decoration, decided upon by the philistines who most unhappily, too frequently, have the management of public matters of this sort. Despite these frames a number of these pictures were sold, one, "The Committee," a figure piece by Otto Stark, one of the "Hoosier Group" of painters, selling for \$500 to a wealthy art patron in Lawrence, Kansas. Several landscapes by Bundy, Adams and Nordyke, were also sold, the only picture submitted by Mr. Bundy for the Fine Arts Section, and which was accepted and advantageously hung there, being sold as well. Miss Bessie Whitridge, one of the best known ceramic painters in the Middle West, had a single example of her work on display at St. Louis which attracted much attention and was disposed of. The work of Mr. Otto Punsch, of Richmond, whose winter studio is in Chicago, a well-known German ceramic painter now resident in this country, also received much attention.

Indianapolis might be said to be the "art centre" of the State on account of the Herron Art Institute and School there, and the residence therein of the "Hoosier Group" of painters—made up of T. C. Steele, William Forsyth, Otto Stark and Otis Adams, with R. B. Gruelle, who does not, however, regard himself as a member of this coterie of artists. The four first named form a sort of "school"—painting very much in the same manner and the same class of subject, although with distinct individuality. There is a colony of artists in Richmond, including the "Richmond Group," Bundy, Connor and Girardin, who are doing notable work and who impart a pronounced art atmosphere to this city, other members being Nordyke, Gregg, Eyden, Morris and Holly, all of whom make up the "Richmond Art Club." Bundy is one of the best known landscapists in the West, his studio being visited by art lovers from all portions of the country from San Francisco to New York, his work always being conspicuous in exhibitions, his only small canvas in the Philadelphia Academy last year having been immediately sold. He is represented in the same exhibition this year. Mr. Bundy is a member of the Society of Western Artists and other art organizations.

Some of the famous artists of America are native to Indiana, including W. M. Chase and Henry Mosler, the latter's home having been originally in Richmond, later in Cincinnati, Yohn, the well known illustrator is also from this section, Indianapolis being his former residence. Notwithstanding the proximity of Cincinnati and Chicago, Indiana has a very distinct and distinctive art of its own and matters pertaining to the arts are of absorbing interest in all portions of the State.

ESTHER GRIFFIN WHITE.  
RICHMOND, Ind., Jan. 19, 1905.

The Maquette de platre of Rodin's chef-d'oeuvre, "Le Penseur," was recently installed at the Pantheon in Paris. The ceremony was private, only two or three friends being present with M. Rodin, who was highly pleased

with the general effect. As is well known, "Le Penseur" was in this year's Salon and has been purchased by public subscription.

The Richmond (Indiana) Sketch Club, which has for several seasons past given a series of monthly exhibitions in the Morrison-Reeves Library of that city, from October or November until May, had for its December meeting an exhibition of work by Misses Maude Kaufman, Ada Robinson and Anna Newman, who have all won mention and commendation in the art schools of Cincinnati and Chicago, Miss Kaufman having taken the scholarship in the former last spring.

The Sketch Club has for its president Mrs. Lewis D. Stubbs, one of the best known ceramic painters in the State of Indiana, and one of the founders of the Indiana Ceramic Association, which holds annual exhibitions in Indianapolis; its Secretary is Miss Esther Griffin White, and Treasurer Miss Carolyn Lesh, prominent in educational circles. Mr. J. E. Bundy, Mr. Frank Girardin, Mr. Charles Connor, Mr. M. C. Nordyke, Miss Bessie Whitridge, and other well known Indiana artists are members of this organization.

In March the Club expects to make a comprehensive exhibition of the oils of Mr. Frank Girardin, and later of the water colors of Mr. J. A. Seaford, of Boston, at present in Indiana.

Jos Locke's unique exhibition of hand etched glassware, etched by a process known only to himself, is creating considerable interest in Boston, among art collectors.

Before Mr. Locke turned his attention to glassware he painted in oils and water colors and this earlier training has undoubtedly played an important part in preparing for the excellencies of his glass etching and the delicacy of his use of color.

Recent sales at Christie's, London, have shown remarkable fluctuation in prices. A most startling evidence was when a small Madonna, attributed to Quentin Matsys was sold for 1,200 guineas. It has been frequently exhibited and consequently well known, but connoisseurs had not forgotten that 20 years ago it was auctioned off for 37 guineas.

Next year at Munich will be held a memorial exhibition of Lenbach's paintings. Lenbach's villa, which is one of the finest in the city, has been opened to the public since his death. The cost of keeping it up has much to do with the financial straits in which the painter was often involved.

In the catalogue of works of art, recently issued by the Minister of Public Instruction, of "Supreme Importance," belonging to the State or to private individuals, in accordance with the law of 1902, for the preservation of monuments and works of art, it is surprising to note that not two hundred objects in the whole of Italy are classed as of supreme importance. In Rome alone there are about sixty.

The art collections of Glasgow have just been enriched with two notable gifts of pictures. Sir Charles Tennant has presented to the Fine-Art Gallery an important canvas by the Scotch artist John Phillip, which is said to have cost \$15,000. The work belongs to the later fully developed Spanish period of Phillip's activity, and is marked by all his characteristic brilliance of color and vigor of handling. The second picture presented is a fine and well-known example of the work of Austen Brown, representing a gypsy encampment.

English furniture for all practical purposes dates from the Tudors. Even in the time of Elizabeth, as Sir Walter Besant has pointed out, a gentleman of position was content with a bed and a chair as furniture for his sleeping apartment. Miscellaneous furniture dates from about the 16th century and was slow of progress. It is also noticeable that in Elizabethan times architecture was far in advance of furniture, due, of course, to the fact that the art of furniture was new and architecture hundreds of years older. It is interesting to compare the fine design of the Westminster choir-stalls with the immature work on the old chests and hatches of the same period.

French and Flemish models were resorted to. The art was new; the artificer strange, and therefore gave but poor execution. The commonwealth period was a distinct gain; in that it assisted in the destruction of meaningless decoration, simplifying designs, as an example of which we have Chippendale, who was the pioneer of the 18th Century.

F. Litchfield has written an interesting book entitled "How to Collect Old Furniture" (Bell & Son).

The book will be found valuable to amateur collectors. There is a particularly interesting chapter on "Faked Furniture" which will prevent beginners from unnecessary blundering.

Dr. Wilhelm Lubke's book, "Outlines of the History of Art" will shortly be issued abroad, edited, revised and largely rewritten by Russell Sturgis. The work is to appear in two volumes, and will be copiously illustrated.

Rarely have any of the Free Lecture Courses given by the State Board of Education been so attractive as that now in progress on Tuesday evenings in the American Museum of Natural History, —77th Street and Central Park West—on Hindoo, Mohammedan and Buddhist Art, by Prof. Walter Scott Perry, Director of the Department of Fine Arts of Pratt Institute. Prof. Perry's recent extensive travels in the Orient enable him to present its "living Art," illustrated by good photographs of its finest examples, together with its entourage of country, people and customs, with peculiar magnetism. The great auditorium was crowded last Tuesday evening long before the opening hour, the speaker holding the closest attention of his audience with facts and stories.

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## HERE AND THERE.

At the Oehme Galleries, No. 384 Fifth Avenue, two superior and important examples of Emile Van Marcke are now on view. Among other interesting pictures in the same galleries a figure of an Egyptian girl by Gustave Courtois, a Salon canvas, challenges attention. There are also a charming Rico, unusual in pink glow; a good example of the Italian school by Datti; a landscape by Couland; a soft sunset in harvest time; a landscape by Leader; a Venetian view by Bompard, and a number of other canvases art lovers will take pleasure in loitering over.

An exhibition of old line engravings after Claude Lorraine, by the celebrated English engraver, Wollett, and by Vivares and others, is attracting much interest at the Wunderlich Galleries, No. 220 Fifth Avenue. The exhibition will continue for another week.

Frederick Remington is exhibiting a number of bronzes done by the Cire Perdu or lost wax process by the Roman Bronze Works, at the Knoedler Galleries, No. 355 Fifth Avenue. The bronzes are entitled: "The Sergeant," "The Wicked Pony," "Cheyenne," "Polo" and others. The exhibition will continue through February.

Some recent portraits by Theo. Chartran, at the same galleries, are characteristically clever in technique and showy in effect. Two portraits of young women are very soft and decorative in color; a half-length seated portrait of Mr. William Barbour is notable for its good likeness and excellent expression; and the clever painting of details and of a hunting dog. By far the best of the portraits shown, however, is the large oval one of the artist's wife, whom he has depicted at full length, reclining on a divan. This portrait he has painted con-amore. It is charming in every way, sweet in expression, full of life, and soft and delicate in color.

The Salmagundi Club will hold its annual auction sale of pictures recently exhibited on the evenings of January 27 and 28 at the club house, 14 West 12th Street.

The Worcester Art Museum has recently bought "The Venetian Blind" by Edmund C. Tarbell, and also added to its collection of paintings "The Port of Trouville" by Eugene Boudin.

A beautiful and characteristic example of Charles Melville Dewey—a sunset landscape—is now on view in Lanthier's Old Curiosity Shop Salon, No. 354 Fourth Avenue, near Madison Square Garden. It is a Long Island farmland, permeated with the rich rain of light that characterized the most poetic of the Barbizon masters. With this canvas is shown a David Johnson, finely suggestive of Michel in its warm greys, the vitality, its movement and its symmetrical composition. One of the finest of Gilbert Stuart's Washington's bust portraits, hangs opposite these. Included in an exceptionally interesting group of canvases by famous masters of other days, also now exhibited in this Salon, are Carlo van Loo's portrait of the dainty young Countess de Mulfort; Raoux's regal Duchess de Bourbon, gowned in ermine and rose-toned Genovese velvet, and that charming portrait group, "The Sisters," considered the chef d'oeuvre of the Rev. Peters, pupil of Reynolds.

Edward Gay, the veteran American landscape painter and winner of that coveted honor, the Inness gold medal at the present annual Academy exhibition for the best landscape in the display, and an excellent portrait of whom appears in this issue, was born in Dublin, Ireland, in 1837. He came

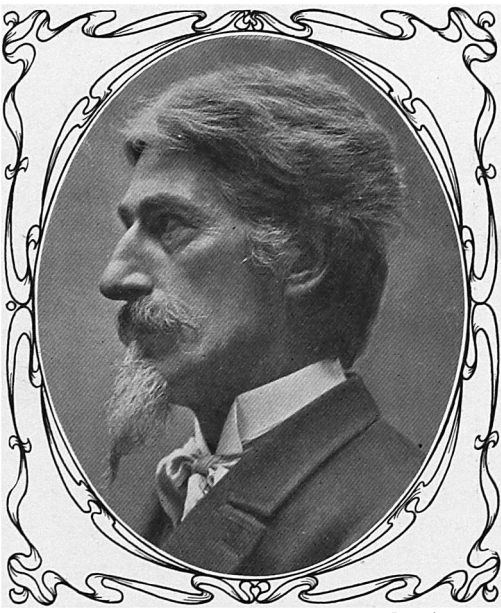


Photo by Luttberg

EDWARD GAY

to America as a youth and studied under the late James M. Hart. Afterwards he was a pupil of Lessing and Schirmer in Karlsruhe, Germany.

Mr. Gay is an associate of the Academy and a member of the American Water Color Society. He has received many deserved honors. For his landscape "Broad Acres" he received the \$2,000 prize in the American Art Association's competitive exhibition—the canvas going to the Metropolitan Museum, and his was one of the Shaw Fund pictures at a recent Society of Artists' display.

The exhibition of classic landscapes at the Ehrich Galleries, No. 8 West Thirty-third Street, has attracted many lovers of the old schools. The landscapes which seem to have given special pleasure, and to have won admiration, are the "Italian Scene," by Jan Both; the luminous marine, representing a great concourse of Dutch vessels, by Beerstraaten; "The Mediterranean Port and Classic Temple," by Panini; the several examples by Turner, including the remarkable portrayal of a ship in a storm, the noble "Architectural Dream," by Salvator Rosa; "Crossing the Ford," by Wouvermanns, and the examples of Crome and Hobbema. The exhibition will continue for another week.

The exhibition of landscapes, some with figures, by William Sartain, recently opened at the Macbeth Galleries, No. 237 Fifth Avenue, will continue there for two weeks longer.

Among an unusually interesting collection of carefully selected and important pictures by old masters and painters at the E. Gimpel & Wildenstein Galleries, No. 250 Fifth Avenue, there are now on view a large and superior example of Canaletto—a characteristic scene on the Grand Canal, Venice—and an equally important example of Guardi, the pupil of Canaletto, whom some critics and art lovers think superior to his master.

There are now on exhibition at the Schaus Galleries, No. 204 Fifth Avenue, paintings by Schruyer, De-taille, DeNeuville, Jacob and Willem

Maris, Boudin, Delacroix and other master painters. Among an exceptionally fine and varied collection of rare etchings and engravings are some fine impressions by Charles Walter.

Two of the Thames series of pictures by Monet which continue on exhibition at the Durand-Ruel Galleries, No. 5 West 36th Street, have been sold. The landscapes by Henry Lee; whose subjects were found by the artist in Maine and California, also remain on view at these galleries. New pictures recently hung include a fine interior by Monticelli and an interior of St. Peter's at Rome by Delacroix—rather an unusual subject for this painter. There has also been placed in these galleries a crocodile and jaguar by Barye.

The Blakeslee Galleries in the Knickerbocker Trust Co. Building at Fifth Avenue and 34th Street, are now attractively arranged and among recent pictures of note hung there are a three-quarter length seated portrait of Chief Justice Campbell of England by Sir Martin Shee, a remarkably good example of Sir Richard Wilson, an Italian landscape with superb distance and delightful atmosphere, a half-length portrait of a Venetian Doge, by Tintoretto, and a charming and distinguished female bust portrait of Margaret, wife of John Roper, by Peter Pourbus. Several of the more important canvases—especially those representing the early English and Dutch schools—to be disposed of at the Waggonman sale on Friday evening next, were imported by Mr. Blakeslee.

In the dainty and artistically appointed picture room of the Bonaventure Galleries, No. 6 West 33rd Street, there is



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now a display of portraits representing artistic France in the eighteenth century, or the periods of Louis XIV., XV. and XVI. Prominent among these portraits is a beautiful example of Carlo Van Loo, a three-quarter length seated portrait of Madame Geoffrin. The sweet-faced middle aged lady, with full face turned towards the front of the canvas, is gowned in red velvet, trimmed with rare lace, with the daintiest of lace caps or mantillas on her lovely hair. The portrait has exquisite refinement and expression. A little half-length portrait of Madame Adelaide, daughter of Louis

XV., by Drouais, has beautiful expression and delightful detail. There is a half-length portrait of a young boy by Sir William Beechey, noticeable for its sweetness of expression and softness and refinement of color.

At the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, there will be sold this week, by order of Dikran Khan Kelekian, Commissioner General for Persia, at St. Louis, the entire Persian exhibit at the Exposition, together with some antique draperies, tapestries and stuffs, Greek glass and Hispano Moresque plates.

An interesting collection of prints is to be seen at the Keppel Gallery. It is offered in illustration of "Three Centuries of Line Engraving" and embraces some 90 plates by craftsmen, from Agostino Caracci down to Asher B. Durand.

The auction sale of pictures and sketches by the late C. Morgan McIlhenney at the American Art Galleries on Tuesday evening resulted in the disappointing total of only \$2,850 for 100 examples. This result is much to be regretted, for McIlhenney was a good and conscientious painter, and his work had more of value. Unfortunately it is not well known to the New York art public. Those who secured examples at the ridiculously low prices that prevailed obtained bargains in every case.

The firm of Thomas Agnew & Sons, London, have sent to America recently two famous paintings in charge of Cral Thompson—Gainsborough's Duchess of Gloucester and Andrea del Sarto's "Holy Family."

The pictures were declared at \$60,000 each and by special arrangement have been sent to the Metropolitan Museum for final approval. The Museum has the refusal of "Holy Family." The Gainsborough painting will be offered at private sale. The rumor that J. P. Morgan is a prospective purchaser has been denied.

The pictures which, for the most part, were owned by the late Dr. Morris Henry and David Dudley Field, sold at the Fifth Avenue Art Galleries on Thursday of last week by Mr. James P. Silo, were a heterogeneous lot, and comprised some queer, old-fashioned canvases and several excellent modern ones. The result of the sale was satisfactory, on the whole.

For one hundred and fifty-three canvases, which formed the Fischhoff collection of modern and foreign pictures, Mr. James P. Silo obtained a total of \$65,215, at a two nights' sale in the Waldorf-Astoria Ballroom last week. This result, while good, was not entirely up to expectations, as the bad weather on both nights of the sale kept many buyers away. Some of the canvases sold, and notably the Jacquets, brought high prices.

"The Pool at Fontainebleau," by the late Robert C. Minor, N. A., shown at the December Minor Memorial Exhibition at the Lotos Club, is the largest canvas ever painted by the artist. The picture was originally painted for Mrs. A. T. Stewart and is a vigorously treated scene of Fontainebleau forest, with carefully drawn trees and wealth of autumnal foliage. The canvas is owned by Mr. Homer Lee, of the Lotos Club, and for many years a friend of the lamented artist.

Mr. Lee also owns "Hampstead Marsh—Hazelby," a gem of an English landscape, and highly prized by the owner. There are good tonal quality and fine color in these Minor landscapes shown at the Lotos.

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